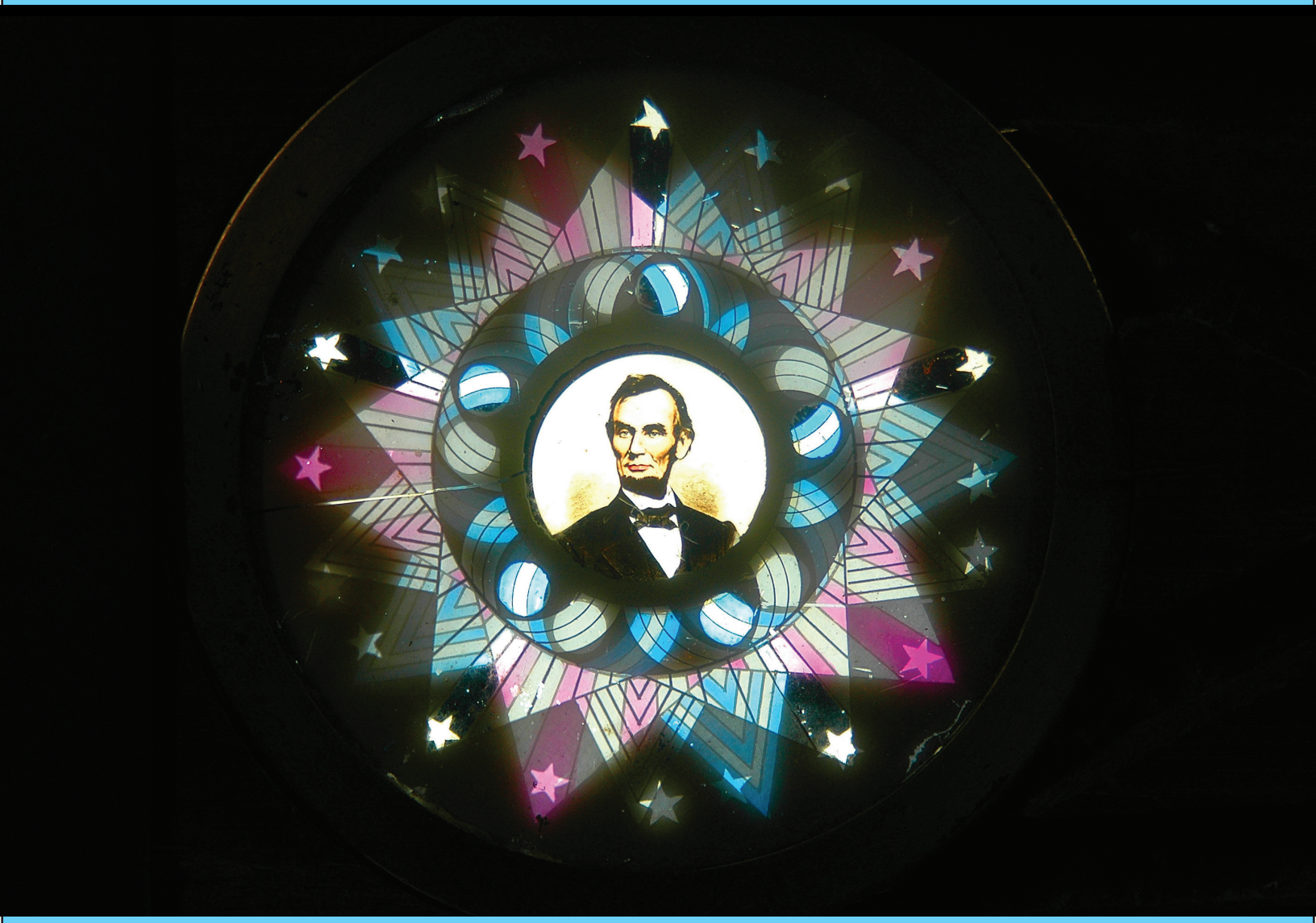
ISSN 1059-1249

The Magic Lantern Gazette

Volume 20, Number 4 Winter 2008



The Magic Lantern Society of
the United States and Canada

www.magiclanternsociety.org

Winter into Spring

For three months, Winter's strength gives him nominal control, but Summer keeps up a skirmishing on her border, and now and then pushes the Winter army back to the very boundary of his absolute kingdom, breathing her gentle airs over the area which she temporarily occupies, and demolishing the ice-formed breastworks within which her foe had entrenched himself… So there is a ceaseless struggle, alternate receding and advancing, now nearer, now farther, with great battles all along the line every few days….

If we could stand in the moon and look off upon this planet the aspect of the contested portion of it would resemble that of alternating **dissolving views in a magic-lantern show**. Meanwhile, like the inhabitants of all disputed territory in war-time, it goes hard with us dwellers in the lands where the winter frost and the summer sun struggle for mastery…. With our lively changes from freeze to thaw, from snow to slush, from ice to mud, we can adopt no regular course, and know not what to apply ourselves to; any outdoor recreation at all being for a large part of the time impossible.

Outing Magazine, December, 1885

Spring has come to New England as I put the finishing touches on this Winter issue of the *Gazette*, although it is the slushy, muddy, indefinite sort of Spring so familiar in these parts, with daffodils struggling to push their way to the surface and the trees still devoid of green. I am still running a season behind in producing our journal, but the delay has enabled me to put together a varied issue.

The first article recognizes the twin bicentennials celebrated in February 2009, the birth of both Abraham Lincoln and Charles Darwin on the same day in the same year, February 12, 1809. The article explores the ways in which magic lantern slides were used to commemorate the life and work of both men, as well as the shared legacies of Lincoln and Darwin with regard to race relations—Lincoln's freeing of the slaves and some examples of scientific racism that followed the Civil War, influenced in part by contemporary readings of Darwinian theory.

In a second feature article, David Rose relates has experiences as a magic-lantern projectionist as a young boy in the 1920s, when his father showed lantern slides in church of popular illustrated hymns and sets of slides made from still shots of silent movies or stage plays.

Then, Thomas Sutter, who contributed a couple of lantern-slide images to the Lincoln/Darwin article, describes his own research on the lantern-slide photographer Henry G. Peabody, complete with his own photographs of some of the same scenes photographed more than a century ago by Peabody.

Most announcements of exhibits, shows, and other magic lantern events on a short time schedule are now appearing in the email messages sent to members by President Dick Moore, but this issue includes a few bits of news and announcements for members, including a fascinating report of the society's finances and some odds and ends provided by Lindsay Lambert and Gregg Millett. This is followed by a couple of short reviews of recent books, one with a somewhat tangential relationship to magic lanterns, and the other focused on magic lanterns through the history of the Royal Polytechnic in London. I also have provided a Research Page with short summaries of a number of articles from academic journals on subjects ranging from the use of lantern slides in art history and archaeology education to depictions of atrocities in colonial Belgian Congo and the dances of Loie Fuller.

Finally, David Evans has provided a short but interesting article on a beautiful set of French hand-painted lantern slides of a circus in which the individual performers actually can be identified. Color pictures of his slides appear on the inside of the back cover.

Many thanks to all who have contributed to this issue. Keep the articles coming for future issues.

Kentwood D. Wells, Editor
451 Middle Turnpike
Storrs, CT 06268
kentwood.wells@uconn.edu
860-429-7458

Hand-tinted lantern slide by Henry G. Peabody of a cliff in the Grand Canyon. Thomas H. Sutter collection.

The Lincoln-Darwin Bicentennial 1809-2009

Kentwood D. Wells
451 Middle Turnpike
Storrs, CT 06268
kentwood.wells@uconn.edu

On Friday evening next Colonel Timothy H. Roberts will deliver a lecture at the club house on "The Life of Abraham Lincoln" and which is to be illustrated with a stereopticon made especially for the lecturer. Colonel Roberts enlisted in the war when but 17 years old, and his duties were such as to bring him close to President Lincoln. Therefore, his lecture is expected to be especially interesting. Several selections in keeping with the subject will be sung by a quartet of Cortelyou singers, Messrs. Craigen, Bull, Kune and Draut.

Brooklyn Daily Eagle, February 9, 1898

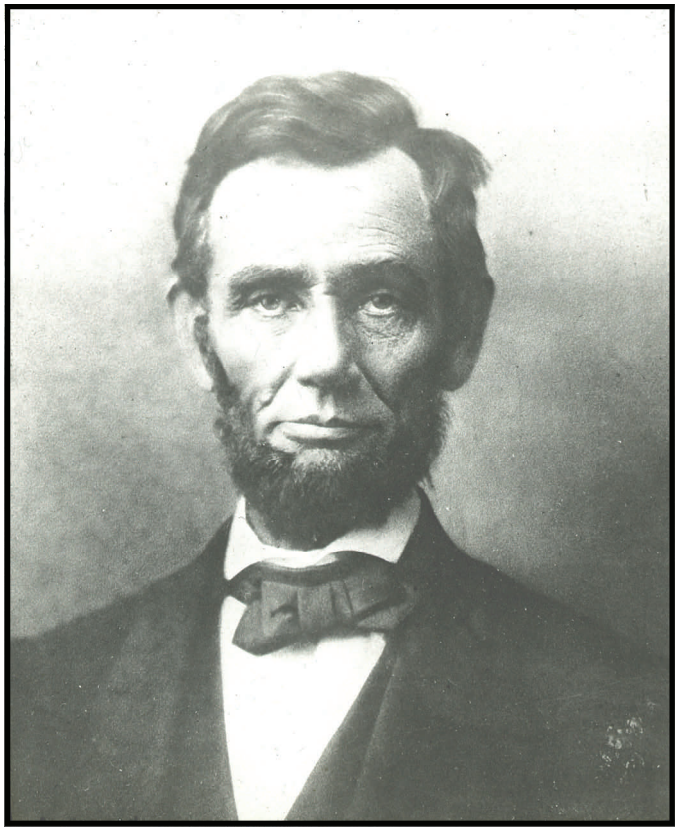
Professor Rhodes introduced, last week, a large number of views with the magic lantern, to illustrate a lecture on the Darwinian theory, and to show how the world made itself, the egg grew before the chicken, and the man was developed out of monkeys. His lecture was badly written, worse read, and received with great dissatisfaction by the audience.

New York Observer and Chronicle, October 22, 1868

In an odd coincidence of history, two of the most influential men of the 19th century, Abraham Lincoln and Charles Darwin, were born on the same day in the same year, February 12, 1809. This means that in 2009, we will celebrate the bicentennial of the birth of both men, as well as the 150th anniversary of the publication of *On the Origin of Species* in 1859. The result is likely to be an outpouring of new books, exhibits, lectures, television shows, and stage performances relating to Lincoln, Darwin, or both. Indeed, the onslaught has already begun, with a number of new books on both men, and at least two books dealing with the two men together.[1] This article makes a modest contribution to the Lincoln-Darwin bicentennial by examining how the two men were represented by the magic lantern.

Despite the coincidence of their birth dates, Lincoln and Darwin could not have been more different in their backgrounds. Abraham Lincoln was the son of an illiterate and impoverished farmer on the Kentucky frontier, born in a tiny log cabin in a community where people barely scraped a living from the soil. His total formal education consisted of less than one year of school, and that was not continuous. Yet he became not only perhaps our greatest President, but one of the best writers among all the Presidents. Charles Darwin was born to a life of privilege, the son of a wealthy and prominent physician and grandson of the famous physician and poet, Erasmus Darwin, and the pioneer industrialist, Josiah Wedgwood. He was educated at universities in Edinburgh and Cambridge, traveled around the world on H. M. S. Beagle, and became the most influential scientist of the 19th century, although never drawing a salary as a researcher or a professor in a university. The two men never met, nor did they correspond with one another. Neither ever visited the other's country. Both men clearly had exceptional intellects. Both were skeptical or even hostile toward organized religion, yet both developed a deep moral hatred for the institution of slavery. In Lincoln's case, this led to the Emancipation Proclamation and the freeing of the slaves, while in Darwin's case, his abhorrence of slavery strongly influenced his views on the evolution of man and the unity of the human species.

The treatment of Lincoln and Darwin in magic lantern shows was quite different. Lincoln was a martyred President who essentially became a secular saint and an icon of American history. Images of Lincoln appeared in hundreds of lantern slides, in shows about the Civil War, in biographical lectures, and even in advertising. Darwin, on the other hand, seldom appeared on lantern slides, and there was relatively little interest in his personal biography, but his theories and ideas were discussed in lectures given in universities, museums, and institutes, and even occasionally in churches. Part of Lincoln's legacy after his death was increased concern on the part of northern liberal Republicans about the welfare and education of the millions of freed slaves, and lantern slides were widely used as fund-raising tools to inform northern audiences, especially in churches, about the progress of Negro education in the South. In contrast, Darwin's ideas about human evolution often were caricatured as a simplistic progression from apes to civilized white men, with blacks, as well as Irish immigrants, often stereotyped in racist lantern slides as intermediate stages of evolution, humans with ape-like characteristics.[2]

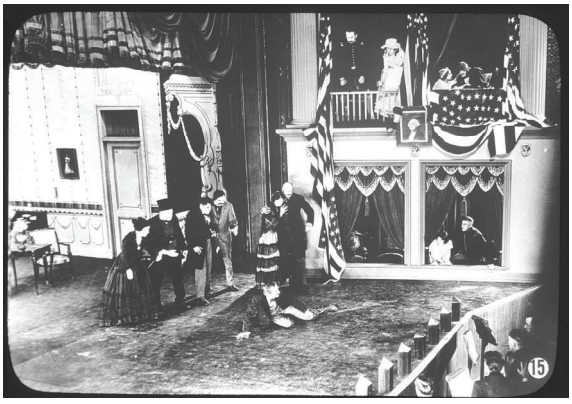


Lantern slide of Abraham Lincoln, from an 1863 photograph by Alexander Gardner. Courtesy of Thomas H. Sutter.

The Death and Life of Abraham Lincoln

Although there undoubtedly were lantern slides depicting Abraham Lincoln produced during the Civil War era, the real interest in Lincoln's life developed after he died. Indeed, when Lincoln was assassinated in April, 1865, the public knew relatively little about his life. Campaign biographies had been written in both 1860 and 1864, but it was only after his death that those who had known Lincoln personally began to collect materials related to his early years, his Presidency, and his death. Lincoln was not the first President to die in office—William Henry Harrison held that distinction, having the misfortune of contracting pneumonia at his inauguration and dying a month later. Lincoln was, however, the first President to be assassinated, and his death, coming only a few days after Lee's surrender at Appomattox, was a traumatic event in the life of the entire country. The mythologizing of Lincoln began almost immediately, with members of his cabinet, such as Secretary of War Edwin Stanton, carefully cultivating his image as a martyred President and hero of freedom and liberty. Lincoln's face was the first of any President to appear on an American coin or postage stamp. Throughout the 19th century and into the 20th century, Lincoln's image was ubiquitous, appearing in illustrated newspapers, magazines, advertisements, Currier and Ives prints, and of course, lantern slides. The actual assassination of Lincoln was of particular interest, with many different lantern-slide depictions of John Wilkes Booth shooting the President, as well as slides depicting the events surrounding his death.

Lantern slide depicting the assassination of President Lincoln at Ford's Theater in Washington, April 14, 1865. Lincoln is seated with his wife, Mary, and Major Rathbone and his wife. Rathbone was injured in the attack when Booth stabbed him in the arm after shooting Lincoln. Artwork by Joseph Boggs Beale. This is the original black-and-white version of the hand-colored slide shown on the back cover. Wells collection.



Lantern slide showing John Wilkes Booth having fallen to the theater stage after shooting Lincoln, who is slumped in his chair in the box at upper right. This slide is from a movie still from D. W. Griffith's epic silent film, *Birth of a Nation* (1915). The photograph was supplied by the Photographic History Service of Hollywood as part of a set of slides on "Slave Life and Abraham Lincoln," marketed by the Keystone View Company to schools as late as the 1930s. Wells collection.

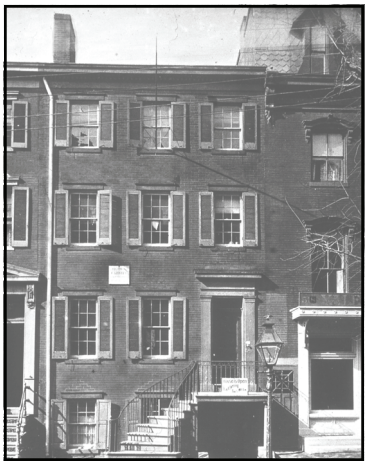
Lantern slide of the Lincoln deathbed scene. This is one of many such representations done in the 19th century that greatly exaggerated the number of people gathered in the tiny bedroom of the boarding house to which Lincoln was carried from Ford's theater. Although the room could barely hold six people, many such scenes showed dozens of notable men, including his son Robert (leaning over the head of the bed) gathered in the room at once. The first of these was a large oil painting done in 1865 by Alonzo Chappel showing 46 people around the dying President. Many such prints were loosely based on this painting, including details such as the pictures of horses on the walls. Most of the individuals shown were painted from posed photographs.[3] Wells collection.

Hollywood version of the Lincoln deathbed scene. Lantern slide from a movie still from D. W. Griffith's *Birth of a Nation* (1915), showing Mary Lincoln weeping over the body of her dead husband. This photograph gives a slightly more accurate depiction of the number of people who could fit into the room. Mary Lincoln was never there, however. From "Slave Life and Abraham Lincoln." Wells collection.

The Houses of Lincoln

Just as Americans have always been interested in identifying nearly every house and tavern where George Washington spent a night during some point in his life, the death of Abraham Lincoln brought about a peculiar fascination with almost any sort of building with even the most tenuous connection to Lincoln. These included houses where Lincoln lived, the house where he died, and buildings associated with the flight of John Wilkes Booth from Washington after the assassination. There are many lantern slides of Lincoln-related buildings, including, of course, the White House, as well as the cabin in which he supposedly was born.

Lantern slide by L. J. Marcy of the White House. The clothing worn by the people in front of the building and comparison of the heights of the trees with those shown in a photograph taken at the beginning of the Civil War suggest that this picture was taken in the late 1860s or very early 1870s.[4] Wells collection.



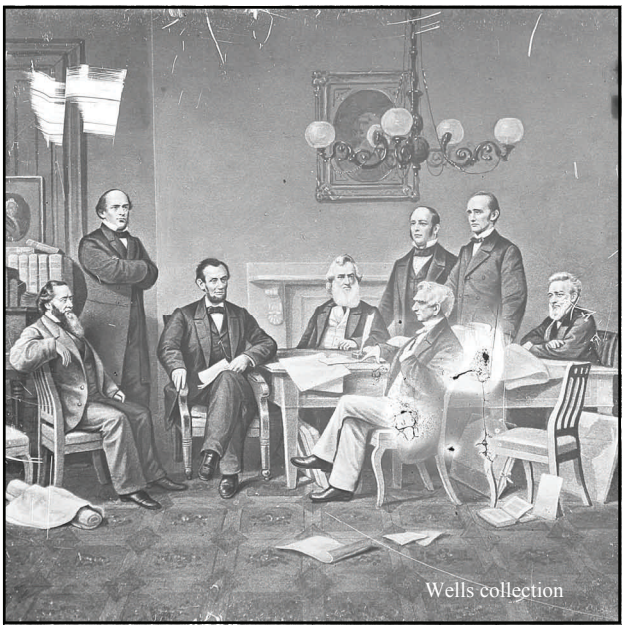
Lantern slide of the Petersen boarding house where Lincoln died, from a photograph probably taken early in the 20th century. The house is located across the street from Ford's Theater and is now part of the Ford's Theater National Historic Site. Courtesy of Thomas H. Sutter.

Lantern slide of the log cabin in Kentucky in which Lincoln was thought to have been born. Nobody showed much interest in the cabin until after Lincoln died, and it had fallen into disrepair. Apparently purchased by a local farmer in 1861 and moved to his property, it was moved back to the Lincoln farm in 1894 by New York investor Alfred W. Dennett. A few years later, he exhibited it in Nashville, Tennessee, next to a cabin purported to be the birthplace of Jefferson Davis. The cabin later appeared in exhibits at the World's Fair in Buffalo in 1901 and the St. Louis World's Fair in 1904. The logs of the disassembled cabin later turned up in the basement of a mansion in Long Island, and from there they were transported back to the Lincoln farm in Kentucky by a special train. Along the way, the train stopped periodically to allow citizens to touch the "sacred relics" of Lincoln. Eventually the cabin was reassembled in Kentucky, although it is not clear that the logs actually were the original logs from Lincoln's birthplace, which would have been more than 100 years old. Between 1907 and 1911, the cabin was permanently enshrined in a kind of neo-classical mausoleum (see photo below) and is now described as the "symbolic" birthplace of Abraham Lincoln.[5]

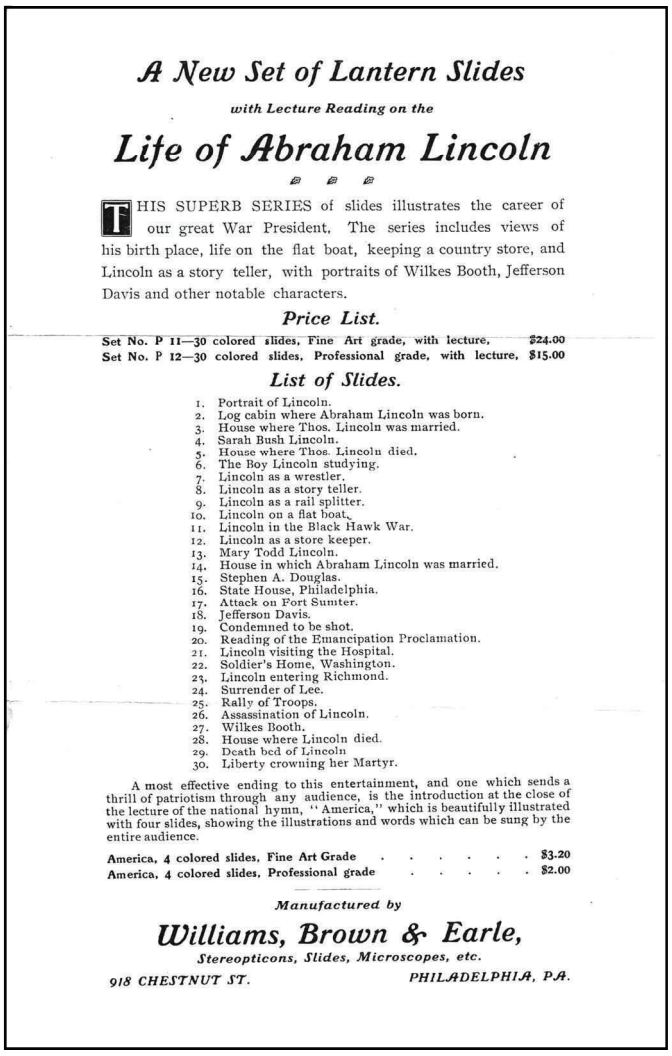
National Park Service photo

Lincoln's Legacy

There is no doubt that Lincoln's greatest legacy as President was the abolition of slavery in the South with the Emancipation Proclamation in 1863 and the complete abolition of slavery with the adoption of the 13th Amendment to the Constitution in 1865. Ironically, one of the three states in which slavery was still legal at the time of the 13th Amendment was Lincoln's birthplace, Kentucky. The amendment was passed by Congress before Lincoln's death, but was not formally adopted until some months after his assassination. Even then, black citizens were not guaranteed the right to vote until the adoption of the 15th Amendment in 1870, although in reality, African Americans often were denied the right to vote in the South until the 1960s, 100 years after Lincoln freed the slaves. Lincoln's legacy continues in the bicentennial year of 2009 with the inauguration of the nation's first African American President from Lincoln's home state of Illinois.



Lantern slide of the first reading of the Emancipation Proclamation, showing Lincoln surrounded by his cabinet. This image, and many others like it, is based on an enormous painting, 15 feet long by 9 feet high, painted by Francis Bicknell Carpenter in 1864. The artist took the painting on the road for the next ten years, exhibiting it in various venues around the country. He attempted to sell the painting to the government in 1873, but the government decided his price of $25,000 was too high. Eventually the painting was purchased by a philanthropist, who donated it to the government. The painting was officially dedicated on Lincoln's birthday, 1878, with a ceremony that included the somewhat awkward juxtaposition of speeches by Congressman James A. Garfield of Ohio (later assassinated as President) and Alexander Stephens, former Confederate Vice President.[6]



A New Set of Lantern Slides

with Lecture Reading on the

Life of Abraham Lincoln

THIS SUPERB SERIES of slides illustrates the career of our great War President. The series includes views of his birth place, life on the flat boat, keeping a country store, and Lincoln as a story teller, with portraits of Wilkes Booth, Jefferson Davis and other notable characters.

Price List.

Set No. P 11—30 colored slides, Fine Art grade, with lecture, $24.00
Set No. P 12—30 colored slides, Professional grade, with lecture, $15.00

List of Slides.

1. Portrait of Lincoln.
2. Log cabin where Abraham Lincoln was born.
3. House where Thos. Lincoln was married.
4. Sarah Bush Lincoln.
5. House where Thos. Lincoln died.
6. The Boy Lincoln studying.
7. Lincoln as a wrestler.
8. Lincoln as a story teller.
9. Lincoln as a rail splitter.
10. Lincoln on a flat boat.
11. Lincoln in the Black Hawk War.
12. Lincoln as a store keeper.
13. Mary Todd Lincoln.
14. House in which Abraham Lincoln was married.
15. Stephen A. Douglas.
16. State House, Philadelphia.
17. Attack on Fort Sumter.
18. Jefferson Davis.
19. Condemned to be shot.
20. Reading of the Emancipation Proclamation.
21. Lincoln visiting the Hospital.
22. Soldier's Home, Washington.
23. Lincoln entering Richmond.
24. Surrender of Lee.
25. Rally of Troops.
26. Assassination of Lincoln.
27. Wilkes Booth.
28. House where Lincoln died.
29. Death bed of Lincoln
30. Liberty crowning her Martyr.

A most effective ending to this entertainment, and one which sends a thrill of patriotism through any audience, is the introduction at the close of the lecture of the national hymn, "America," which is beautifully illustrated with four slides, showing the illustrations and words which can be sung by the entire audience.

America, 4 colored slides, Fine Art Grade $3.20
America, 4 colored slides, Professional grade $2.00

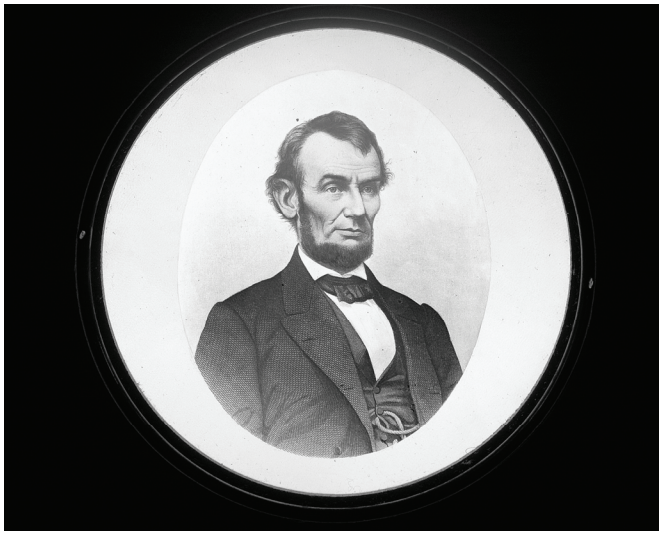
Manufactured by

Williams, Brown & Earle,

Stereopticons, Slides, Microscopes, etc.

918 CHESTNUT ST. *PHILADELPHIA, PA.*

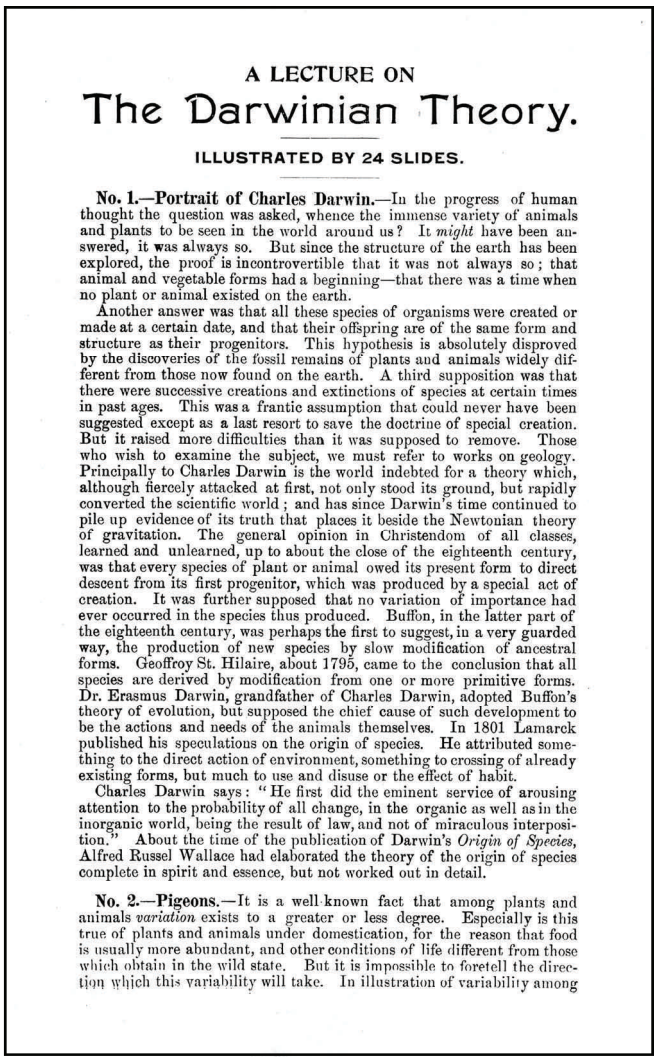
Brochure advertising a set of lantern slides of the Life of Abraham Lincoln, date unknown. Wells collection.



Wells collection.

Darwin and Darwinism in Lantern Slides

In contrast to the wide variety of Lincoln-related lantern slides offered by 19th century dealers, there seem to have been far fewer related to Charles Darwin and his theory of evolution. This is not to say that no such slides existed—the 1901 McIntosh catalog listed a 24-slide set on "The Darwinian Theory," complete with a printed lecture script. I have a copy of the script in my collection, but I have never seen any of the slides that went with it.



A LECTURE ON

The Darwinian Theory.

ILLUSTRATED BY 24 SLIDES.

No. 1.—Portrait of Charles Darwin.—In the progress of human thought the question was asked, whence the immense variety of animals and plants to be seen in the world around us? It *might* have been answered, it was always so. But since the structure of the earth has been explored, the proof is incontrovertible that it was not always so; that animal and vegetable forms had a beginning—that there was a time when no plant or animal existed on the earth.

Another answer was that all these species of organisms were created or made at a certain date, and that their offspring are of the same form and structure as their progenitors. This hypothesis is absolutely disproved by the discoveries of the fossil remains of plants and animals widely different from those now found on the earth. A third supposition was that there were successive creations and extinctions of species at certain times in past ages. This was a frantic assumption that could never have been suggested except as a last resort to save the doctrine of special creation. But it raised more difficulties than it was supposed to remove. Those who wish to examine the subject, we must refer to works on geology. Principally to Charles Darwin is the world indebted for a theory which, although fiercely attacked at first, not only stood its ground, but rapidly converted the scientific world; and has since Darwin's time continued to pile up evidence of its truth that places it beside the Newtonian theory of gravitation. The general opinion in Christendom of all classes, learned and unlearned, up to about the close of the eighteenth century, was that every species of plant or animal owed its present form to direct descent from its first progenitor, which was produced by a special act of creation. It was further supposed that no variation of importance had ever occurred in the species thus produced. Buffon, in the latter part of the eighteenth century, was perhaps the first to suggest, in a very guarded way, the production of new species by slow modification of ancestral forms. Geoffroy St. Hilaire, about 1795, came to the conclusion that all species are derived by modification from one or more primitive forms. Dr. Erasmus Darwin, grandfather of Charles Darwin, adopted Buffon's theory of evolution, but supposed the chief cause of such development to be the actions and needs of the animals themselves. In 1801 Lamarck published his speculations on the origin of species. He attributed something to the direct action of environment, something to crossing of already existing forms, but much to use and disuse or the effect of habit.

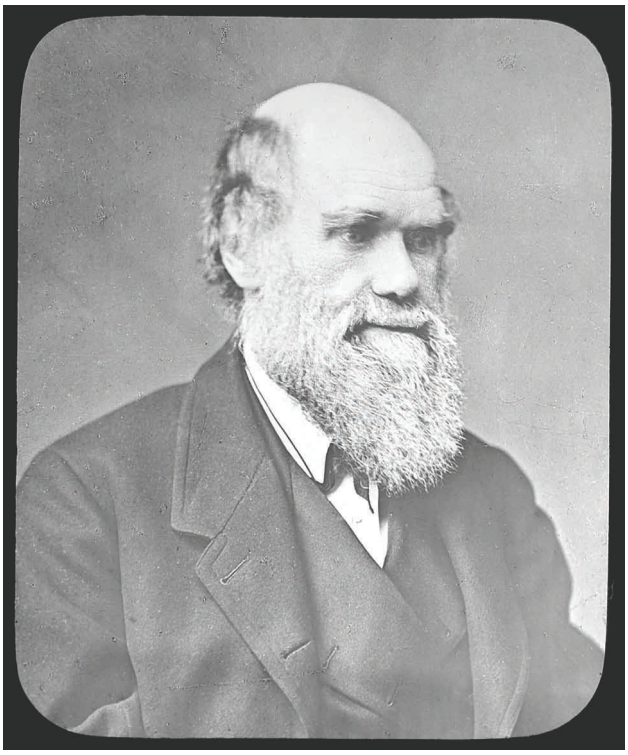
Charles Darwin says: "He first did the eminent service of arousing attention to the probability of all change, in the organic as well as in the inorganic world, being the result of law, and not of miraculous interposition." About the time of the publication of Darwin's *Origin of Species*, Alfred Russel Wallace had elaborated the theory of the origin of species complete in spirit and essence, but not worked out in detail.

No. 2.—Pigeons.—It is a well-known fact that among plants and animals *variation* exists to a greater or less degree. Especially is this true of plants and animals under domestication, for the reason that food is usually more abundant, and other conditions of life different from those which obtain in the wild state. But it is impossible to foretell the direction which this variability will take. In illustration of variability among

Lecture script for a set of lantern slides on the Darwinian theory of evolution. Wells collection.

There may be several reasons for the general scarcity of lantern slides related to Darwin and evolution. First, unlike Lincoln, Darwin was not viewed as a national hero in the United States, and the mythology that surrounded the martyred President did not exist for Darwin. Indeed, there was relatively little interest in Darwin's personal biography, and

most lectures probably included a portrait of Darwin and perhaps a picture of H. M. S. Beagle, but otherwise focused mostly on biology rather than biography.



Lantern slide of Charles Darwin by George Washington Wilson, probably taken in the 1870s. Wells collection.

While lantern slides on Darwinism probably were not hot sellers for the home market, there were of course many lectures given on various aspects of Darwinism, often in venues such as universities, institutes, and museums. Brooklyn, New York, had many such institutions, so I looked through the *Brooklyn Daily Eagle* for announcements of lantern slide lectures on Darwin and evolution. I found that most lectures on topics related to Darwinism were given at the Brooklyn Institute by professional scientists, particularly late in the century (1899-1902). Presumably such lectures continued well beyond 1902, but the online database for the newspaper stops in that year. One frequent lecturer who used lantern slides was Prof. John M. Tyler of Amherst College, who gave a series of lectures on "The Evolution of Life" in 1899 and 1900, as well as other lectures on topics such as "The Vertebrates and Their Evolution" and "The Clam: A Study in the Survival of the Fittest." Another scientist who gave many lantern slide lectures was Alfred G. Mayor, who for a time was a curator at the Institute. Like many lecturers of this period, he focused on easily observable aspects of evolution, such as the evolution of protective coloration and mimicry in insects, with lectures on "Development of Color in Insects" and "The Evolution of the Colors of Insects," as well as other lectures on topics such as "The Life, Labors, and Results Obtained by Darwin and Wallace" and "How the Study of Embryology has Advanced our Knowledge of the Evolution and Relationships of Existing Animals."[7]

Other notable scientists who gave lantern slide lectures at the Brooklyn Institute on topics related to Darwinism and evolution included the paleontologists Henry Fairfield Osborn ("The Mastodon and His Geological and Zoological Relations," 1901) and O. P. Hay ("The Evolution of Reptilia in Geological Times." 1902), the botanist Lucien Underwood ("Evolution of Fern Life," 1901), the prominent neo-Lamarckian evolutionist and marine biologist, Alpheus Hyatt ("The Evolution of the Fossil and Living Forms of Cephalopods," 1901), and the entomologist Henry E. Crampton ("Problems in Variation and Natural Selection in the Lepidoptera," 1902).[8] Presumably many such lectures were given in other institutions, such as the American Museum of Natural History in New York and in universities around the country. At one time, there must have been thousands of slides being used to illustrate topics related to evolution, but many of these probably ended up in the archives of museums and universities which later discarded them (lantern slides from the American Museum of Natural History regularly turn up on Ebay).

One topic that does not seem to have been widely discussed in lantern slide lectures in the 19th century is human evolution. Of course, prior to 1900, the fossil record of early humans was extremely poor, but lecturers also may have avoided the subject because of widespread religious objections. Indeed, some clergymen regularly railed against the Darwinian "monkey theory" of human evolution, even after most American scientists had already accepted the basic principles of evolution. One such clergyman was the Rev. Jay Benson Hamilton of Brooklyn, a strong opponent of evolution who also was among the ministers most dedicated to the use of the stereopticon in Sunday evening services. More liberal Brooklyn clergymen, such as Henry Ward Beecher and Lyman Abbott, regularly lectured on evolution, arguing that the theory was not incompatible with religious belief. Beecher sometimes used stereopticon slides in his talks, although whether he used them specifically in lectures on evolution is not known.[9]

One lecturer who was not shy about discussing the evidence for human evolution, or bashing religion for that matter, was Thomas Huxley, often known as "Darwin's Bulldog" for his tenacious defense of evolutionary theory against all comers. Huxley made an extended tour of the United States in 1876, visiting with some of the leading American evolutionary biologists and giving a well-received series of lectures along the way. Unlike many contemporary scientific lecturers, however, Huxley did not use lantern slides in his lectures. He was a talented artist and preferred to dazzle his audiences with freehand chalk drawings on slate boards.[10]

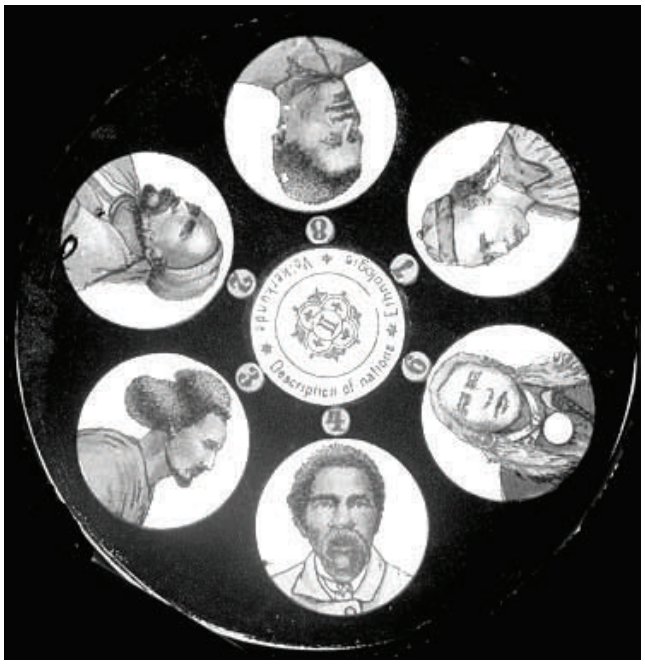
Lantern slide of Thomas Huxley, from a photograph taken in the early 1880s, at about the time of Charles Darwin's death. Wells collection.

The Dark Side of Darwinism: Viewing "Others" Through the Lens of Evolution

Although human evolution does not seem to have been a major topic addressed by lantern slide lecturers in the late 19th century, there is no doubt that the Darwinian theory had a profound influence on popular culture, and magic lantern slides are no exception. In an earlier article in the *Gazette*, David Evans interpreted some subtle changes in the artwork for lantern slide sets of "The Tiger and the Tub" as showing the influence of Darwinian evolution, although here there was no reference to human evolution.[11]

In Victorian culture, there was great public fascination with depictions of exotic races—of "others" who were distinctly different from typical middle-class white Americans or Europeans. This fascination with "others" was manifested in everything from the ethnic "facial types" that were commonly found on toy magic lantern slides to depictions of exotic races and cultures in museum dioramas and even live exhibits of people of color in museums, zoos, and world's fairs.[12] Popular interest in Darwinian evolution grew alongside this fascination with the exotic, but also tended to reinforce previously existing stereotypes of "higher" and "lower" races of humans that were well established before Darwin's time.

Circular toy lantern slide with an evolutionary theme, showing prehistoric creatures of different geological eras. Picture #8 is the skeleton of the giant extinct ground sloth *Megatherium*, collected by Charles Darwin on the voyage of the Beagle.



Circular toy lantern slide of ethnographic views of non-white people of the World. Wells collection.

Darwin himself was strongly influenced by his experiences with "primitive" people, especially the inhabitants of Tierra del Fuego at the southern tip of South America. On the one hand, Darwin found the destitute state of these Indians appalling, and marveled that such apparently primitive humans might resemble the ancestors of "civilized" Englishmen. On the other hand, he also recognized that these people were superbly adapted to the environment in which they lived, being able to tolerate extremely cold conditions while wearing only the most primitive clothing. This recognition that even the most primitive people could be well adapted to their local environment, coupled with his abhorrence of slavery, which he also encountered in South America, helped to convince Darwin that all humans were in fact descended from a common ancestor.[13]

Lantern slide of the inhabitants of Tierra del Fuego, which greatly impressed Darwin during the voyage of the Beagle with their ability to tolerate the cold climate with only rudimentary clothing. He also noted that their intelligence in dealing with their environment was different in degree, but not fundamentally inferior to that of Europeans. This photograph probably was taken around 1900 and was marketed by the Keystone View Company. The writer of the descriptive card that accompanied the slide used contradictory evolutionary stereotypes to describe these people, stating that they "were far more warlike than their northern brethren, and probably belonged to an earlier race. The Spanish...could not conquer these people… They are a shiftless, warlike lot of savages." How these people could be "shiftless" and also resist European colonizers was not made clear. In fact, these Indians proved no match for the diseases introduced by European settlers, and most of the indigenous groups in the area have disappeared. Wells collection.

Lantern slide of a parade of Dahomeyans on the Midway Plaisance at the World's Columbian Exposition in Chicago, 1893. This type of living ethnographic display was a prominent feature of many world's fairs and catered to the public's fascination with exotic "others." Indigenous groups were imported from all over the world through the collaboration of showmen and anthropologists. They lived at the fair, dressed in typical clothing, and performed dances and rituals for the crowds, providing a "scientific" form of entertainment suitable for the post-Darwinian era. The juxtaposition in this slide of the costumed Africans and spectators in modern clothing tended to reinforce the perception of an evolutionary gap between "primitive" and "modern" people. Wells collection.

The most unfortunate manifestation of popular Darwinism in the late 19th century was the use of racist imagery based on a simplistic "ape to human" view of evolution (a view not actually adopted by Darwin), which placed blacks and even some European immigrant groups at the bottom of the evolutionary ladder. The United States was, of course, a fundamentally racist society long before Darwinism appeared on the scene, but evolutionary ideas tended to reinforce negative stereotypes of blacks and other groups thought to be less civilized that white, Anglo-Saxon Protestants. As a result, these groups often were depicted with ape-like features in images designed to show them as dim-witted, lazy, and dishonest. This trend, which pervaded popular culture from lantern slides to illustrated newspapers, magazines, and the live theater, contrasted with the efforts of many liberal reformers to enhance the legacy of Lincoln by improving living conditions and educational opportunities for former slaves and newly arrived immigrants. Many of these reformers relied on lantern slides, often shown in churches, to advertise and raise money for their efforts.

Two lantern slides from a set entitled "Darktown Lodge," which exemplify the sort of racist caricatures that were pervasive in all forms of media in the late 19th century, from lantern slides to the political cartoons of well-known artists such as Thomas Nast. In a distortion of Darwin's ideas on the evolution of humans, slides like these showed blacks with exaggerated monkey-like features and depicted them as dim-witted buffoons, apparently even less intelligent than a goat. The style of artwork is almost indistinguishable from a cartoon entitled "Darkies at the Fair" that appeared in the 1893 World's Fair issue of *Puck* magazine.[14] Aside from their racist stereotypes, the slides also play on the widespread use of magic lantern slides in the rituals of many "secret societies" and fraternal organizations in the 19th century. Wells collection.

Blacks were not alone in being subjected to a distorted form of post-Darwinian racial stereotyping. This lantern slide probably is meant to depict an Irish immigrant. The Irish often were drawn with ape-like faces in newspaper cartoons in both England and the United States.[15] Here the apple-seller yells "Ape, Ape, Apples, Wow," while offering a wagon load of rotten fruit. Wells collection.

Notes and References

1. One of the most useful new books on Lincoln, and one which I have used extensively for this article, is *Looking for Lincoln* by Philip B. Kunhardt III, Peter W. Kunhardt, and Peter W. Kunhardt, Jr. (Knopf, 2009), a beautifully illustrated volume that begins with Lincoln's death and traces the many commemorations of Lincoln and the development of his status as an American icon. A major new book on Darwin and the impact of his views on slavery is *Darwin's Sacred Cause: How Hatred of Slavery Shaped Darwin's Views on Human Evolution*, by Adrian Desmond and James Moore (Houghton Mifflin, 2009). On Darwin and Lincoln together, see *Apes and Angels: A Short Book About Darwin, Lincoln, and Modern Life* by Adam Gopnik (Knopf, 2009) and *Rebel Giants: The Revolutionary Lives of Abraham Lincoln and Charles Darwin*, by David R. Contosta (Prometheus Books, 2008). On Darwin and the visual arts in Victorian England, see *Endless Forms: Charles Darwin, Natural Science, and the Visual Arts*, edited by Diana Donald and Jane Munro (Yale University Press, 2009).

2. *Apes and Angels: The Irishman in Victorian Caricature*, by L. Perry Curtis, Jr. (Smithsonian Institution Press, 1971). A Thomas Nast cartoon from an 1876 issue of *Harper's Weekly* (p. 60) shows a black man and an Irishman balanced on two sides of a scale, implying an equal weight of the votes of these "lower" races.

3. *Looking for Lincoln*, p. 50.

4. *The White House and its Thirty-five Families*, by Amy La Follette Jensen (McGraw-Hill, 1962), p. 89 shows the same front of the White House early in the Civil War.

5. *Looking for Lincoln*, p. 374-375.

6. *Looking for Lincoln*, p. 218-221.

7. Tyler lectures: *Brooklyn Daily Eagle (BDE)*, Sept. 24; Dec. 30, 1899; Jan. 12, Feb. 8, 1900. Mayor lectures: *BDE*, Dec. 22, 1900; Jan. 13, Oct. 5, 20, 1901; Feb. 22, March 2, May 27, Oct. 5, Nov. 14, 1902. Alfred G. Mayor (1868-1922) (consistently misspelled as "Mayer" in the newspaper) was Curator of the Department of Natural Science at the Brooklyn Museum from 1900 to 1904; he then became Director of a new biological station in the Dry Tortugas Islands established by the Carnegie Institution of Washington (obituary in *The Brooklyn Museum Quarterly*, 1922).

8. Osborn: *BDE*, March 3, 1901; Hay: *BDE*, March 2, 1902; Underwood: *BDE*, Feb. 17, 1901; Hyatt: *BDE*, Dec. 2, 1901; Crampton, *BDE*, Nov. 14, 1902.

9. Beecher use of stereopticon slides: *New York Times*, Nov. 16, 19, 1863; June 8, 1865; Beecher on evolution: Edward J. Pfeifer, United States, pp.168-206, in: Thomas F. Glick, ed., *The Comparative Reception of Darwinism* (University of Texas Press, Austin, 1972).

10. *Huxley: From Devil's Disciple to Evolution's High Priest*, by Adrian Desmond (Addison-Wesley, Reading, Massachusetts, 1997).

11. David Evans, The Tale of the Tiger and the Tub, *The Magic Lantern Gazette*, vol. 18, no. 1, pp. 7-9.

12. An excellent account of the influence of Darwinism on ethnological displays of "primitive" peoples at world's fairs is given in *All the World's a Fair*, by Robert W. Rydell (University of Chicago Press, 1984). Other important sources include: *Wondrous Difference: Cinema, Anthropology, and Turn-of-the-Century Visual Culture*, by Alison Griffiths (Columbia University Press, New York, 2002); *Africans on Stage: Studies in Ethnological Show Business*, edited by Bernth Lindfors (Indiana University Press, Bloomington, 1999); *Ota Benga: The Pygmy in the Zoo*, by Phillips Verner Bradford and Harvey Blume (St. Martin's Press, New York, 1992). The new book *Endless Forms* (see note 1) includes a discussion of the importance of photography in spreading post-Darwinian ideas about racial hierarchies.

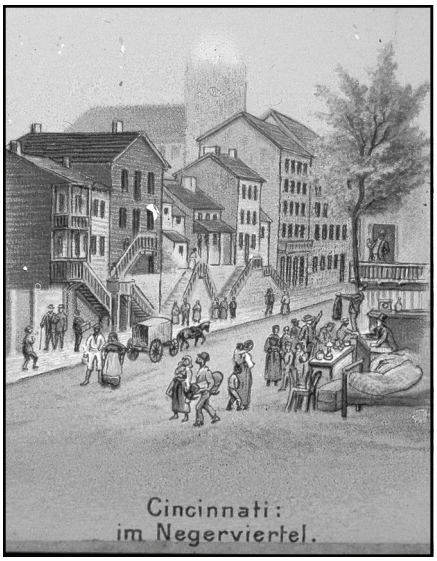
13. *Darwin's Sacred Cause* (see note 1).

14. *All the World's a Fair*, p. 54.

15. *Apes and Angels* (see note 2).

A German View of American Blacks

Most of the toy magic lantern slides that we find as collectors in the United States were made specifically for the American export market. These often include scenes of European castles and cathedrals and other places that would seem exotic to Americans. It is less common to find slides made for the German home market. A couple of years ago, I came across a set of slides with all picture captions in German, which depict not exotic scenes of Europe, but those of America: Niagara Falls, Yellowstone Park, New Orleans, New York, the White House, California gold miners, American Indians, and a Chinese opium den in San Francisco. Also included are several representations of the life of African Americans. At this time, Germany lacked a significant black population, so these views, included in the set as another sort of tourist attraction, would have seemed exotic to a European audience. Three images from this set of slides shown below depict a Negro town in Louisiana, the Negro Quarter of Cincinnati, and a Negro church. Except perhaps for the dancing children in the first slide, we see reasonably realistic representations of black people going about their daily lives, scenes that are more akin to the ethnological displays at world's fairs than the racist stereotypes that pervaded American-made slides.—**The Editor**.



A Boy Projectionist in the 1920s, or How I Learned to Sing Bass

David D. Rose
1600 43rd Ave. E. #303
Seattle, WA 98112
davemargorose@msn.com

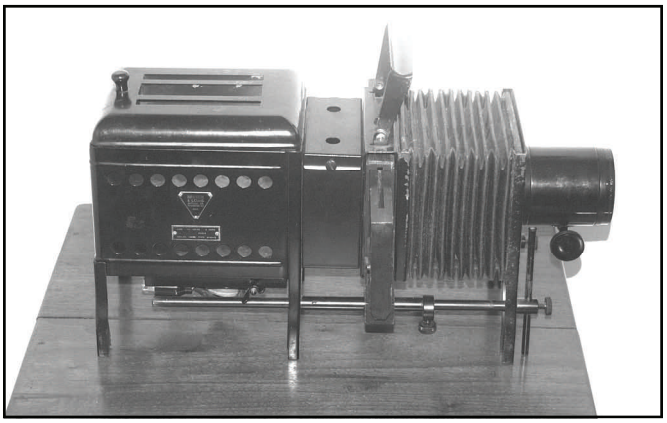
The year I turned eleven, I taught myself to sing the bass line of some traditional church hymns. My vocal range being still adolescent, I simply listened for that line as the organ play, and quietly sang the notes an octave high. We're talking about the summer of 1927, in gallery of that astonishing old Universalist Church in Provincetown, Massachusetts, at the tip of Cape Cod. Starting in 1921, my Dad was for many years the 8-weeks' summer minister there.

I had become the proud projectionist for successive Sunday evenings, as he offered a series of "illustrated readings" (think Chautauqua), using colored slides based on still photos from stage plays, movie films, illustrated lives of great Americans, and an occasional scenic travelogue. His popular programs drew a crowd of summer folks and town residents as well.

High in the church gallery, I stood ready beside a powerful Bausch and Lomb projector. A king size bed sheet was our screen, hung where it covered most of the trompe-l'oeil decoration on the front wall of the auditorium. Dad's speaker stand was a podium placed to the left of the screen.

The program would begin with a brief nonsectarian worship-and-song service, featuring some vividly illustrated hymn slides. In memory's eye, I still see an imperiled whaleboat, oars beating amid towering waves, as we sang "Pull for the Shore"...again, here came a troop of steel-clad heroes on horseback, for the singing of "Onward Christian Soldiers"...or perhaps a great lighthouse, like Highland Light on the back side of the Cape, challenging us to "Let the Lower Lights be Burning"...or the floridly pneumatic maiden in crimson velvet, Bible in hand and eyes aloft, for the singing of "I Need Thee Every Hour." We can chuckle indulgently now at those old illustrated song slides, but with a touch of nostalgia for a simpler time and a less problematic faith.

Now those hymns could run to three verses or even four, and a boy's interest span is not that durable. To introduce variety, and certain that I could not be heard above the organ and the singing, I began to fish for notes that would harmonize with the repeated melody of the hymn. The bass pipes of the antique tracker organ in that gallery stood near my post. I could easily pick up by ear the bottom line of any familiar hymn. Faithful Mrs. Johnson, our organist, who played at Dad's morning services and the evening slide show, never knew I was singing. Nor did the youth who intermittently pumped up the air supply, working a wooden lever shaped like a plow handle. Being thus. in the right location at the right time, I learned to sing bass.



Electric Bausch and Lomb lantern slide projector from the 1920s. Wells collection.

My Dad was a splendid speaker. He moved the brief song and scripture service along a familiar course. The final item before the main event was the evening offering, the proceeds of which Dad divided with the Church. It was taken up by Deacon Ed Paine, who I believe had been born on his father's whaler, near the shores of faraway Madagascar. He and a fellow churchman plied the vintage velvet-lined cherrywood offering boxes with those long wooden handles.

Dad always shared some simple witticism in announcing the offering, to encourage the audience not only to loosen up, but to lighten up (we were in a church, to be sure, but not "in church") and to prepare us to be entertained as well as edified by the pictured story-hour to come.

Standing beside the low projector table, I checked the beginning slide in the projector and made sure that the remaining sixty were positioned for easy handling. Suddenly the lights in the electrified whale-oil central chandelier would blink out, and then the wall-mounted whale-oil lamps. Tall shutters on the clear glass church windows blocked out much of the fading summer-evening light. A faint sound of shuffling tourist feet and slow-moving cars drifted in from Commercial Street as Dad began. Casually he raised a hand to the lapel of his suit coat. This was my signal, and I flicked on the 500W projector lamp (the same repeated action would signal "next slide" as the story moved along).

And behold! Some riveting tale for grown-ups began to unfold in glowing image and the spoken word, as the world outside grew quietly dark and forgotten.

The fast-moving screen images we moderns now stare at give precious little time for immersion, reflection, self-projection into or interaction with what we are seeing. By contrast, an illustrated reading can become an immensely involving, almost hypnotic experience. Perhaps it carries us back to childhood's earliest days, when we gazed entranced at some storybook picture while mother or father read the

tale. Some such magic occurred, I am sure, on many a Sunday evening during the programs Dad and I offered, year after year, in the hard-to-imagine-now Provincetown of the 1920s and 30s.

I believe that I never became so entranced as to miss his signal from the podium down front. I did get a very occasional slide in upside down, creating mirth for the congregation and confusion for myself. As those summers rolled by, I more than once projected some of the favorite programs, most of them in hand-tinted color. Among them are "Ben Hur" with Ramon Navarro; "Quo Vadis?" with Emil Jannings; "Smilin' Through" with Norma Talmadge; "The Hunchback of Notre Dame" with Lon Chaney; and "The Bridge of San Luis Rey" with Lili Damita.

Lantern slide from a movie still of "Ben Hur" with Ramon Navarro. This photo was supplied by the Photographic History Service of Hollywood to the Keystone View Company for a set on "Roman Life." Wells collection.

Among the Broadway plays I recall projecting were "Outward Bound" (1924) with Leslie Howard, Magalo Gilmore, Alfred Lunt, and Dudley Diggs; "Death Takes a Holiday" (1929) with Philip Merivale; "The Green Pastures" (1930) with Richard B. Harrison, and a remarkable "Abraham Lincoln" by John Drinkwater (1919), with Frank McGlynn in the title role. Even today, the hand-colored costumes and scenery in these still views may be of interest for the history of the theater.

Then there were biographical career stories, illustrated by many artists: lives of Benjamin Franklin, George Washington, and others. There also were travel lectures, with earlier-day views of Yellowstone Park, the Grand Canyon, and Glacier Park (in 1917). The ladies wore large hats and long skirts, while the vehicles and tourist facilities are now definitely dated. The scenery was totally unforgettable, however, and few in the audience might ever expect to personally visit those magnificent sites.

Lantern slide of Yellowstone National Park. "The ladies wore large hats and long skirts…." Wells collection.

Each reading involved some 60 slides and ran about an hour. The speaker's story scripts had been written by Dad's elder brother, also a minister and an accomplished dramatic reader. The slides themselves were transparency stills of stage plays and movie films, or were drawn from photo archives. Many of them were produced in the New York studio of the Van Altena company. They had been painstakingly hand colored, for the days of reliable color photography were yet to come. My uncle had a large rental library of these storytelling sets, most of them unhappily now lost forever. I do still have some 16 mm home-movie footage of 1920s Provincetown summers, with myself about ten, my family and friends, and notably the artist-teacher Hawthorne instructing a painting class on the beach as we kids sat as models in the hot sun.

From time to time in recent years, I have enjoyed presenting one or another of the sets I still have, usually in a church setting. A great favorite is of course Dickens' "Christmas Carol," with a splendid set of images by many artists. The "Carol" never fails to work its magic, as poor Bob Cratchit and Old Scrooge, Tiny Tim and the rest spring to life among us. In imagination, we interact with them, and their concerns and hopes, sorrows and joys, help to enlighten our own.

Live-model slide of "A Christmas Carol" by Charles Dickens. Wells collection.

Some such effect was surely felt during those summer shows of long ago! Indeed, these particular films and plays had been selected for Chautauqua-like readings in views of the insights, challenges, and uplife or reassurance of their messages.

I was not merely a callow sorcerer's apprentice as I played out my boyhood part in these Sunday night events. Sure, I was behind the scenes and helping to put on a show. Sure, I was involved with the mechanics, scorched fingers and all. Sure, I was to get from Mr. Paine a quarter for my evening's work (an amount nearly equal to what I could make every day by meeting the Boston boat with my coaster wagon and trundling tourist luggage to some hotel). Sure, that quarter would buy an ice cream soda in the drug store at the foot of railroad wharf, plus an afternoon at the movie theater across from our Church. Sure!

Yet, despite this boy's innocently worldly-wise calculations, some infusion of those pictured dramas did quietly shape my young imagination, implanting and fostering a few simple values and ideals, exemplars and cautions.

Not a bad start, when you were growing up in the roaring 20s--that thrilling era of wonderful nonsense and prohibition and gangsterism and flappers; not bad, when you were heading for high school and college amid the Great Depression, F.D.R., and his exciting New Deal, and, in the dim unknown, a career and marriage and babies and the trying years of World War II.

Not a bad start.

So, that's how and where and when I learned something about singing bass, and something about living life. I remain grateful for these magic lantern memories, as you see, and always will be.

© David Rose 2009

David Rose still owns a large collection of photographic slides of movie stills and scenes from stage plays from the 1920s and 1930s, with between 50 and 75 slides per set, along with scripts written by his uncle, Rev. Dr. Henry R. Rose, an Universalist minister in Newark, New Jersey for some 30 years. Dr. Rose maintained a slide rental business for ministers and lecturers throughout the eastern United States. The surviving collection is but a small part of a much larger slide collection once owned by Dr. Rose. It includes slides from many of the leading slide manufacturers: Van Altena, Wheeler, McAllister, Bond, McIntosh, the Southern Pacific Railroad, the Santa Fe Railroad, and many others. Also included in the collection are slides of the 1930 and 1934 performances of the Oberammergau Passion Play; the former was attended by David's father, Rev. Dr. William Wallace Rose.

Terry Borton, American Magic-Lantern Theater. Art by Joseph Boggs Beale.

Let the Lower Lights be Burning, Philip B. Bliss (1871)

Brightly beams our Father's mercy,
From His lighthouse evermore,
But to us He gives the keeping
Of the lights along the shore.

Let the lower lights be burning!
Send a gleam across the wave!
Some poor fainting, struggling seaman
You may rescue, you may save.

Dark the night of sin has settled,
Loud the angry billows roar;
Eager eyes are watching, longing,
For the lights along the shore.

Let the lower lights be burning!
Send a gleam across the wave!
Some poor fainting, struggling seaman
You may rescue, you may save.

Trim your feeble lamp, my brother;
Some poor sailor, tempest-tossed,
Trying now to make the harbor,
In the darkness may be lost.

Let the lower lights be burning!
Send a gleam across the wave!
Some poor fainting, struggling seaman
You may rescue, you may save.

Henry G. Peabody (1855-1951)

Thomas H. Sutter
Picture This Gallery and Studio
2631 N. Meade St., Suite 101
Appleton, WI 54911
sutter2519@aol.com

Left: Lantern slide of Bright Angel Canyon from Yavapai Point, by Henry G. Peabody. **Right:** Modern photo of the same scene by Thomas H. Sutter. The original lantern slide is hand-colored.

In February, 2007, a lantern slide on Ebay caught my attention, because it was from the Swastika Education Series. When it arrived, I discovered it was published by Henry G. Peabody of Passdena, California. I needed to find out more about who this fellow was, just as I had tracked down information about Dwight Elmendorf a couple of years ago when I bought one of his slides.

Now, 73 slides and three books later, along with some internet research, I can tell a bit about Peabody. His obituary appeared in *The New York Times* on March 28, 1951, reporting his death at age 95. He had graduated from Dartmouth College in 1876 and later worked for the Western Electric Company in Boston. From 1886 to 1900, he was a professional photographer in Boston, specializing in marine, landscape, and architectural photography. He was the official photographer of the Boston and Maine Railroad. I have a copy of *Views of the White Mountains, with Descriptive Text*, which features Peabody's photographs of the area. William F. Robinson, in *A Certain Slant of Light: The First Hundred Years of New England Photography*, stated that Peabody also was the best yachting photographer in New England.

In 1900, Peabody moved to California, and for 25 years, traveled extensively, lecturing and taking pictures for lantern slides, film slides, and movies for visual education.

Robinson reported that Peabody later joined William Henry Jackson as a roving photographer for the Detroit Publishing Company, a leading producer of photographic postcards. A web search for the Detroit Publishing Company yielded 75 of Peabody's photographs. His travels took him back to New England, where he photographed the landscape, famous sites, and local life. These photographs were reproduced in various sizes, from postcards to large framed prints, as well as lantern slides. Peabody was particularly well known for outdoor nature photography at the beginning of the 20th century. It was not because of his photography, however, that Peabody merited an obituary in *The New York Times*, but, according to Robinson, because he was the oldest Dartmouth alumnus at the time of his death.

The National Park Service web site includes Henry Peabody in a list of Eminent National Park Service Photographers. It states that Peabody used his photographs in series of lantern slide lectures, starting in 1905. In 1960, his daughter, Midred Peabody Chapman, donated his collection of slides to the National Park Service Historic Photograph Collection in Harper's Ferry. The Park Service web site features 123 of Peabody's photographs. Some of Peabody's photographic negatives are in the Huntington Library in San Marino, California.

Left: Lantern slide of the Grand Canyon from the head of Hance Trail. **Right:** Modern photograph of the same scene by Thomas H. Sutter.

I was able to buy a reprint of Peabody's *Illustrated Catalogue of Lantern Slides of the National Parks*, which contains thumbnail copies of his photos of the Grand Canyon, Zion Canyon, Bryce Canyon, Yellowstone National Park, Crater Lake, Mesa Verde, and Yosemite National Park. Of the 74 Peabody slides that I have, 39 are in this catalogue.

The third of Peabody's books that I have been able to find is his *Glimpses of the Grand Canyon of Arizona*, in both the 1900 and 1902 editions. These are largely the same, but some photographs are different. I have a small gallery in Appleton, Wisconsin, where I put on five free public open-houses each season, featuring various topics and local artists. The March 2009 open house was planned to celebrate the 90th anniversary of the Grand Canyon becoming a national park. In October, 2008, I made a trip to the Grand Canyon, in part to re-photograph some of the scenes in Peabody's slides. These will be on display, along with some panoramic photographs, in my gallery.

I also use the lantern slides to do scripted presentations to schools and other groups. I presently have five such shows prepared: "The Grand Tour" (1897) with Dwight Elmendorf; "Across the Continent" (1879) with Professor S. J. Sedgwick; "John Muir: He Speaks to us Yet;" "A Trip Through Yellowstone" with Albert S. Bickmore, and "Glimpses of the Grand Canyon" with Henry G. Peabody.

I feel it is my duty to make sure that my lantern slides are shared with as many people as possible. These fascinating artifacts and the fabulous scenes they preserve from days long gone by, are most worthy of preservation and dissemination.

I welcome any information that any reader has on Henry G. Peabody and would be glad to share any images that I have.

Some Other Books with Photographs by Henry G. Peabody

Cutler and Vicinity (1889)

Early Yachting Photographs of Henry G. Peabody and Williard B. Jackson (1970)

Casco Bay: A Collection of Eight Views. Photogaphs by Henry G. Peabody (1889)

Penobscot Bay: A Collection of Eight Views. Photographs by Henry G. Peabody (1889)

Mount Desert, by Susan Coolidge. Illustrated with Fourteen Views Photographed by Henry G. Peabody (1889)

The Coast of Maine: Campobello to the Isles of Shoals, illustrated by Henry G. Peabody (1889)

In and Around the Grand Canyon, by George Wharton Jones (1911)

Lantern slide by Henry G. Peabody of Vernal Falls from Lady Franklin Rock, Yosemite National Park. ►

Magic Lantern Society of the United States and Canada
Annual Financial Report
October 31, 2008

CLOSING BALANCE PRIOR ANNUAL REPORT			
Operating Balance October 15, 2007	$ 6,549.15		
Research Award Fund October 15, 2007	$ 1,100.00		
Total Cash Balance October 15, 2007		$	7,649.15
INCOME			
Membership Dues	$ 4,929.79		
Interest	$ 4.20		
Subtotal Income		$	4,933.99
2008 CONVENTION			
Registration and Visitor Income	$ 9,141.90		
Auction Proceeds - 10% of Auction Gross Sales	$ 404.90		
Dinner Cruise	$ (4,416.82)		
Hotel Convention Charges	$ (4,695.65)		
Supplies	$ (717.07)		
Transportation - Bus	$ (1,200.00)		
Subtotal Convention		$	(1,482.74)
OPERATING EXPENSES			
Administration			
Postage	$ (26.92)		
Supplies - Stationary	$ (251.22)		
Subtotal Administration		$ (278.14)	
Membership Directory - Fall 2008			
Postage	$ (43.40)		
Printing	$ (70.30)		
Supplies	$ (11.93)		
Subtotal Directory		$ (125.63)	
Gazette - 4 Issues			
Postage	$ (1,123.40)		
Printing	$ (1,612.27)		
Supplies	$ (23.97)		
Subtotal Gazette		$ (2,759.64)	
Membership			
Awards/Memorials	$ (104.20)		
New Member Welcome Postage	$ (12.37)		
New Member Welcome Printing	$ (15.56)		
Subtotal Membership		$ (132.13)	
Publicity			
MLS Flyer Printing	$ (333.34)		
MLS Flyer Postage	$ (22.06)		
Subtotal Publicity		$ (355.40)	
Website			
Hosting Fees	$ (159.40)		
Subtotal Website		$ (159.40)	
Subtotal Operating Expenses		$	(3,810.34)
Total Balance October 31, 2008 - All Accounts		$	7,290.06
Research Award Fund held in Savings Account		$	(1,100.84)
Net Operating Balance October 31, 2008		$	6,189.22

All funds held in traditional checking/savings account at Bank of America

Respectfully submitted, Ron Easterday, Secretary/Treasurer

The following comes from *Uncle John's Third Bathroom Reader* (St. Martin's Press, 1990) via Lindsay Lambert:

In 1908, vaudevillian Jack Norworth composed a new song, "Take Me Out to the Ballgame," which he tried out in his vaudeville act, without much success. So Norworth tried a different approach, turning the song into a Nickelodeon slide show with sing-along lyrics and illustrated lantern slides. Audiences followed the bouncing ball and sang along in movie theaters, and "Take Me Out to the Ballgame" became a hit. So there is a close connection between lantern slides and this classic American popular song.

More tidbits from Lindsay Lambert:

The Summer 2008 issue of *West: The Western Canada Quarterly*, reports that "Botany John" Davidson, a British Columbia botanist and conservationist, explored the Garibaldi region north of Vancouver in the early decades of the 20th century. He created both the Vancouver Natural History Society and the University of British Columbia's herbarium and botanical gardens. He is best known for his lectures, illustrated with hand-tinted magic lantern slides, which popularized nature study in British Columbia.

Information on Davidson and digitized images of his lantern slides can be found at http://www.botanyjohn.org, where you can scroll through 177 pages of digitized hand-colored lantern slides.

John Davidson lantern slide of Crater Lake, Oregon, from the Botany John website.

The Ottawa Citizen for September 18, 2008 reports on a unique type of war memorial involving outdoor projection, somewhat akin to the widespread use of outdoor magic lanterns in the 19th century for advertising or projecting election returns. Two Canadian men have created a memorial to the 68,000 Canadians who died in World War I by projecting their names individually on the National War Memorial in Ottawa. Similar projections were planned for Trafalgar Square in London, Halifax, Nova Scotia, and Regina, Saskatchewan on the same day, with the same names appearing first in London and then moving westward across the Atlantic and across Canada.

The Magic Lantern Comes to Schenectady, New York

Dick Moore brought his beautiful magic lantern to the Schenectady Museum and presented a wonderful show including Victorian vignettes, temperance moralizing, circus tricks and Valentine's Day love notes.

The second half of the show was a real three-ring circus. Dick projected glass slides of China, Gregg Millett projected supplementary images with a digital projector, and Ann Parillo read a narrative from the book "China Through the Stereoscope" by James Ricalton. Gregg and Ann, along with Jin Fei Bao, are working on a Magic Lantern/Glass slide exhibition in China. This project was described in the Summer 2008 issue of *The Magic Lantern Gazette*.

Along with Schenectady Mayor Brian Stratton, Kerry Orlyk (Director of the Schenectady Museum), and the other eighty people in attendance, I wish to thank Dick Moore for making the trip from Guilford, Connecticut to Schenectady, New York and giving us this wonderful experience.—**Gregg Millett.**

Photos by Gregg Millett

Book Review

John R. McKivigan. ***Forgotten Firebrand. James Redpath and the Making of Nineteenth-Century America.*** **Cornell University Press, Ithaca, NY, 2008.—**I came across this book more or less by accident. Cornell University Press had asked me to review a book proposal, and as an honorarium, the press offered some free books. So I looked through their catalog and found this volume. I recognized the name James Redpath from his association with the Redpath Lyceum Bureau, one of the main booking agencies for lantern slide lecturers in the late 19th century.

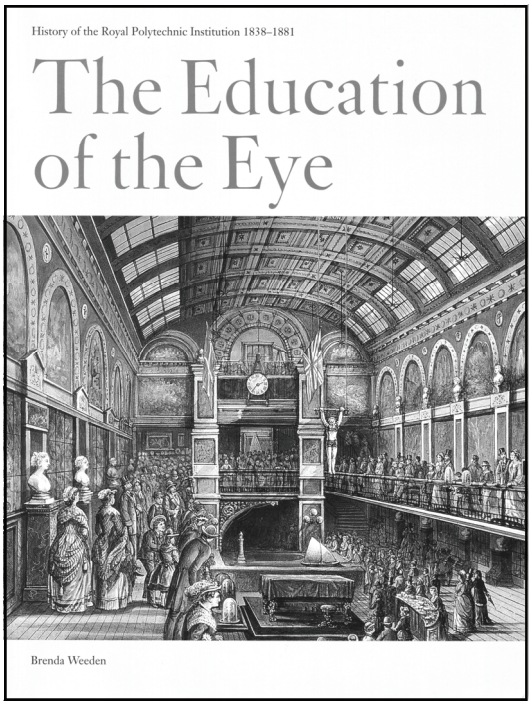
As it turns out, the author does not have much to say about lantern slides, and when he does mention them, he gets the story somewhat mixed up. In the chapter that discusses Redpath's Lyceum Bureau, the stereopticon is described as a "new Redpath Bureau feature" and "an instrument that could project three-dimensional images on a screen" (p. 133). This, is not true—the stereopticon projected ordinary photographic lantern slides, not three-dimensional images. The author goes on to state that "John L. Stoddard, who lectured on traveling through the Rocky Mountains, soon became the bureau's leading stereopticon performer." Stoddard was, of course, known for far more than lectures on the Rocky Mountains.

These problems aside, the book is a pretty interesting read. James Redpath was quite a character—a radical abolitionist and support of John Brown, promoter of African-American emigration to Haiti, and ghostwriter for former Confederate President Jefferson Davis. The formation of a lyceum bureau was only one of many careers that Redpath pursued. He initially founded the organization in 1868, following complaints by Charles Dickens about the difficulties of traveling as a lecturer in the United States. Redpath founded the Boston Lyceum Bureau as a management agency for speakers such as Wendell Phillips, Charles Sumner, Frederick Douglas, Henry Ward Beecher, and Julia Ward Howe, all acquaintances from his earlier days as a radical abolitionist. His bureau went on to manage many famous lecturers, including those using lantern slides. During the hard economic times of the early 1870s, Redpath suffered financial problems and eventually sold his interest in the lyceum bureau. Nevertheless, it continued in business until well into the 20th century under the name Redpath Lyceum Bureau and sponsored many of the leading travel lecturers of the day, both in the era and lantern slides and later during the heyday of travel lectures illustrated with motion pictures. After leaving the entertainment industry, Redpath embarked on a number of other adventures, including becoming an advocate for the rights of the poor in Ireland.—**The Editor**.

Brenda Weeden. ***The Education of the Eye. History of the Royal Polytechnic Institution 1838-1881.*** **Granta Editions, Cambridge, U. K., 2008. 110 pages.**

Everything about this slim volume is well done—the research is excellent, the illustrations are superb, and the layout and design are outstanding. The book provides a short history of the Royal Polytechnic Institution, perhaps the most famous venue for magic lantern slide shows in mid-19th century London. The nine chapters cover the founding and early years of the institution, the importance of photography at the Royal Polytechnic, the establishment of the new theater in the building, the major impact of John Henry Pepper as director of the Royal Polytechnic and its chief showman, the story of the Pepper's Ghost illusion, and the financial problems that eventually led to the demise of the institution in its original form.

References to magic lanterns are plentiful, including some wonderful color illustrations of the very large format hand-painted slides that were unique to the Royal Polytechnic (the cover illustration is one such slide). There is extensive discussion of Pepper's Ghost, placed in the context of the Victorian fascination with ghosts, spirit photographs, and other supposedly supernatural phenomena. The scholarship is up-to-date, with references to very recent work on Pepper by historians of science such as James Secord and Bernard Lightman. A highlight of the book is the collection of rare handbills and broadsides advertising magic lantern shows and other events, all reproduced at a large size that makes it possible to read even the smallest type. The book will be a treat for anyone with an interest in magic lanterns, as well as those who simply enjoy a well designed and visually exciting book.—**The Editor.**



The Research Page

The Research Page provides summaries of recent academic articles in a variety of disciplines that relate to the magic lantern.

Eileen Fry. 2007. From lantern slides to image presentation systems: a discipline in transition. ***Indiana Libraries*** **26:15-19.**

This short article gives a brief history of the use of visual image projection in the teaching of art history in the United States, along with other disciplines such as Classics, Archaeology and Anthropology, Interior Design, and Theater and Costume Design. Beginning early in the 20th century, the projection of side-by-side images from lantern slides defined the comparative method of art history instruction, pioneered by Heinrich Wölfflin. The use of lantern slides in art history education persisted for decades, in part because universities and museums built up large collections of art slides. Glass slides eventually gave way to 35 mm film slides, again accumulated in large numbers in university collections. Fry's article describes the crisis created by Eastman Kodak's decision in 2003 to stop manufacturing slide projectors, the mainstay of modern art history instruction. The result has been a gradual transition to digital projection and the use of Powerpoint presentations. She argues that this transition is not yet complete, in part because of the challenges of amassing large collections of digital images for use in classrooms. She believes a complete transition to digital projection will not be possible until the world's museum view as part of their mission the dissemination of digital images of all works of cultural heritage now in the public domain.

Megan Price. 2008. Amateurs and professionals in nineteenth-century archaeology. The case of the Oxford 'Antiquarian and Grocer' H. M. J. Underhill (1855-1920), pp. 109-119. In: Nathan Schlanger and Jarl Nordbladh, eds. ***Archives, Ancestors, Practices. Archaeology in the Light of its History.*** **Berghahn Books, New York.**

This chapter addresses the contributions of Henry Underhill to the study of archaeology, largely through the creation of over 600 hand-colored lantern slides on natural history, archaeology, and folk tales, including a series on Ancient Stone Circles of Britain. Underhill's slides represent the pinnacle of 19th century British lantern slide art. Price's account gives some very interesting details of his life and work, but unfortunately, she does not seem to be aware of previous work on Underhill by David Henry, Stephen Herbert, and Lester Smith in several publications of The Magic Lantern Society in England.

Rick VanderKnyff. 2007. Parlor illusions: stereoscopic views of sub-Saharan Africa. *African Arts*, Autumn 2007:50-63.

This article focuses on the depiction of Africans in stereoscopic views, particularly those produced by Underwood and Underwood and the Keystone View Company in the first two decades of the 20th century. Images are analyzed in terms of how Africans were shown in a colonial environment, often working at various tasks while colonial whites looked on from the sidelines. There also is discussion of the difficulties of determining the identity of photographers who took most of the pictures. It also touches on other themes, such as the exhibition of Africans at world's fairs, which also were depicted in stereographs. The article may be of interest to many readers of the Gazette because some of us also collect stereographs, and because most of the images marketed by these companies as stereo views also were sold as lantern slides; indeed, a couple of lantern slides are included in the illustrations.

John Peffer. 2008. Snap of the whip/crossroads of shame. Flogging, photography, and the representation of atrocity in the Congo Reform Campaign. *Visual Anthropology Review* 24:55-77.

In this interesting scholarly article, John Peffer describes the history of a particular type of imagery—that of slaves and other black people being whipped or flogged—and applies it to photographic images that were used to document atrocities committed by Belgian colonial authorities in the Congo in the late 19th and early 20th centuries. Reports of atrocities in the Congo were widespread in European and American newspapers in the late 19th century. In 1903, the British Consul to the Congo, Roger Casement, was instructed to investigate and report on such atrocities to the British government. Casement was instrumental in getting a Congo Reform Association established to disseminate information to the public about the horrific conditions in the Belgian Congo and to push for reforms. The effort was supported by churches, missionaries, and journalists. One of the principal tools used by the Congo reformers was the magic lantern, and one section of the article is entitled "The Magic Lantern and the Light of Truth." One illustration is particularly unusual. It is a Riley Brothers advertisement for a magic lantern in a missionary journal that shows what appears to be a white colonial officer presiding over a magic lantern show to an audience of black Africans, while an African guard looks on from the side. Another illustration shows a flier advertising a lantern slide lecture by the Rev. John H. Harris entitled "A Reign of Terror: The Great Congo Crime." Many of the lantern slides meant to document atrocities by colonial authorities actually were posed—Africans standing over other Africans with whips, Africans guarding women in chains, and so forth. In fact, the author discovered one lantern slide in an archive labeled "Man being flogged," with the word "posed" in parentheses. While there is no doubt that brutal atrocities occurred during the colonial period in the Congo, the article is interesting in part as a documentation of lantern slides being explicitly manufactured for propaganda purposes.

From Peffer (2008), p. 64

Eloise Sureau. 2008. Spectres, monsters et fantômes. *Les Chants de Malador* et le spectacle de la fantasmagorie. *Romance Quarterly* 55:140-152.

This article explores the influence of Robertson's Phantasmagoria on the work of the French poet Isidore Lucien Ducasse (1846-1870), who wrote under the pseudonym Comte de Lautréamont. His book *Les Chants de Malador* sometimes is considered the first surrealist book and is full of visual effects apparently drawn from the Phantasmagoria. The author argues that many of the narrative techniques found in this work reflect the techniques of the Phantasmagoria. *Les Chants* also dealt with many of the themes of the Phantasmagoria: grotesque, erotic, religious, historical, scientific, and satirical images. In this sense, the author believes the book can be read as a spectacle of Phantasmagoria in writing. This article should be of interest to any serious scholar interested in the literary legacy of the Phantasmagoria, although a better knowledge of French than mine is required to fully comprehend the argument.

Jody Sperling. 2007. Technology's ghosts: Loie Fuller & the magic lantern. *Dance Magazine* 81 (12):46.

This single-page article describes the career of Loie Fuller (1862-1928), the American-born Parisian dancer who used multi-colored lights projected from magic lanterns to illuminate the diaphanous costumes used in her dance performances. The author, a dancer and artistic director of Time-Lapse Dance, has recreated Fuller's work in her own dances. Fuller used a variety of lighting tricks and projection techniques to transform herself into images of a flower, a fairy, or a ghost, and according to the author, achieved as much fame for her stagecraft wizardry as for her dancing. Among her performances were the Mirror Dance, which used mirrors to create multiple Loie Fullers on stage, and the Radium Dance, in which she painted her costumes with phosphorescent paint to produce glow-in-the-dark effects. She also used the magic lantern to project images on herself, including pictures of the moon for a dance called Le Firmament, and more strangely, microscopic photos of cancer cells used to create abstract patterns. She even projected portraits of George Washington and Grover Cleveland onto her dresses. Her dances were so popular that some lantern slide dealers sold special slides that could be used to imitate her techniques.

The Royal Amphitheatre and the Cirque Napoleon

David Evans
P.O. Box 3088 109-111 1st St. West
Revelstoke, British Columbia VOE 250, Canada
DWinwoodEvans@aol.com

When the Royal Amphitheatre was constructed in 1867 in Holborn, London, it was described as vying 'with any building in London in the beauty and elegance of its decorations, and its admirable arrangements for the safety and comfort of the public.'[1] Erected upon the site of the old Holborn Horse Bazaar, it was under the management of Thomas M'Collum, 'a gentleman of great practical experience and excellent judgement in such matters.'[2] Its purpose was to provide a venue for extravagant equestrian performances, the previous equestrian theatre (Astley's) having closed. The new building was seventy six feet wide and one hundred and thirty feet long. The Royal box, with an ante-chamber behind, was in the centre of the house facing the stage, for this theatre was equipped for performances other than equestrian as well. There were twenty six private boxes in addition to a dress circle and stalls and the pit. In all, some two thousand spectators could be accommodated. (Fig. 1).

At its opening in late 1867, the first circus performers to entertain the public were from Paris, with the clown Charlie Keith, known as 'the Roving English Clown' due to his extensive travels in many countries in the course of his career.[3] He also enjoyed the particular distinction of being appointed 'Clown to the Prince Imperial of France' (Emperor Napoleon III had married his Empress, Eugenie, in 1854). Charlie gave a clever performance with two chairs (Fig. 2) which gained for him peals of acclamation. His leap through a paper hoop, in the course of which he became mysteriously possessed of a long night-gown, displayed equal ingenuity and dexterity.

The gymnasts John, Joseph and Henri Delavanti, with other members of their family, exhibited some extraordinary somersaulting, and the juggling on horseback of Joseph Delavanti (Fig. 3) was executed with singular neatness. Ball, cups and balls, and daggers were thrown and caught with marvelous precision.

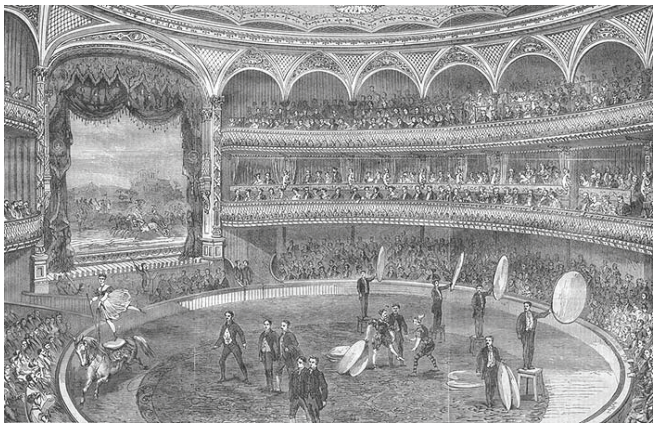


Fig 1: The interior of the Royal Amphitheatre.

Madame Rose Gerard Goudschmidt, the *premier equestrienne* of the Cirque Napoleon, performed a graceful trick act in the first part of the show, in which she flew over flags and through paper balloons without misadventure (Fig. 4, from which it can be seen that she performed in a crinoline dress!). Madame Anne Bradbury, also from the Cirque, executed a *pas de deux* with her husband, both of course being on horseback, even apparently changing her gown in mid-performance! (Fig. 5) (One should add that this aspect of the act does not appear in the printed description, and is probably simply artistic licence on the part of the slide painter).

Mdlle. Virginie Lambert, a graceful rider in the style of the *haute écôle,* commenced the second part of the performance with a pleasing illustration of the various movements to which she had trained her docile steed (Fig. 6). Mons. Gerard Goudschmidt took a very extraordinary 'tunnel flight' through a series of connected hoops some eight feet long, passing through them with a somersault and alighting on the back of his horse whilst galloping round the circle.

The illustrations are taken from a series of French long lantern slides, the images upon which so perfectly mirror the description of the performance at the Holborn Amphitheatre that one can only conclude that the slides date from about 1867-1868 and do represent the people named. It is quite probable that the artists at the Cirque du Prince Imperial performed similar acts in France, both before and after their appearance in London. The slides are typical of French productions, long single sheets of glass with green paper edging and no protective cover glass. The size is 3 1/2" x 13 7/8" and they appear to be hand tinted over printed outlines. There are six altogether, most bearing the legend 'Cirque Imperial; Auriol', one bearing the full legend: 'Cirque du Prince Imperial Napoleon.'

Notes and References

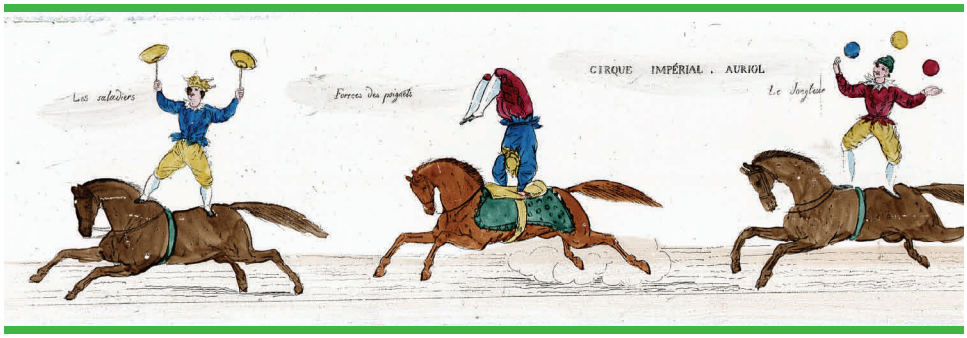
1. *The Era*, May 5,1867.

2. Ibid.

3. The Prince Imperial was Louis Napoleon, the only child of Emperor Napoleon III of France and his Empress consort Eugénie de Montijo. The Prince was born on March 16th 1856 and died in battle on June 1, 1879. His early death in Africa sent shock waves throughout Europe, as he was the last dynastic hope for the restoration of the Bonapartes to the throne of France. At the time of the Cirque's visit to London he would have been 11 – a good age to have a personal clown appointed!

Fig 2: Charlie Keith gives a clever performance with two chairs

Fig 3: The Delavanti Brothers perform tricks – Joseph is on the right.



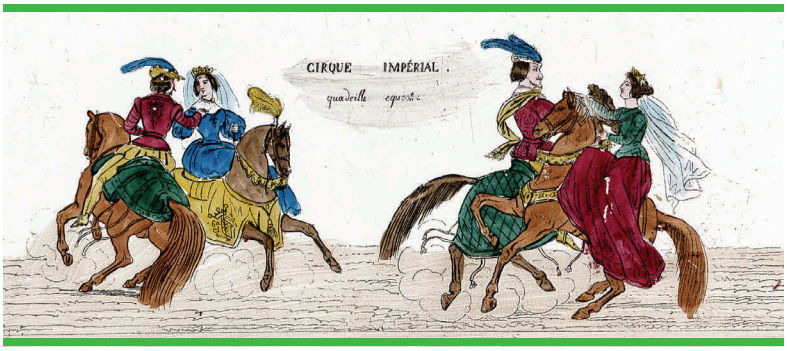
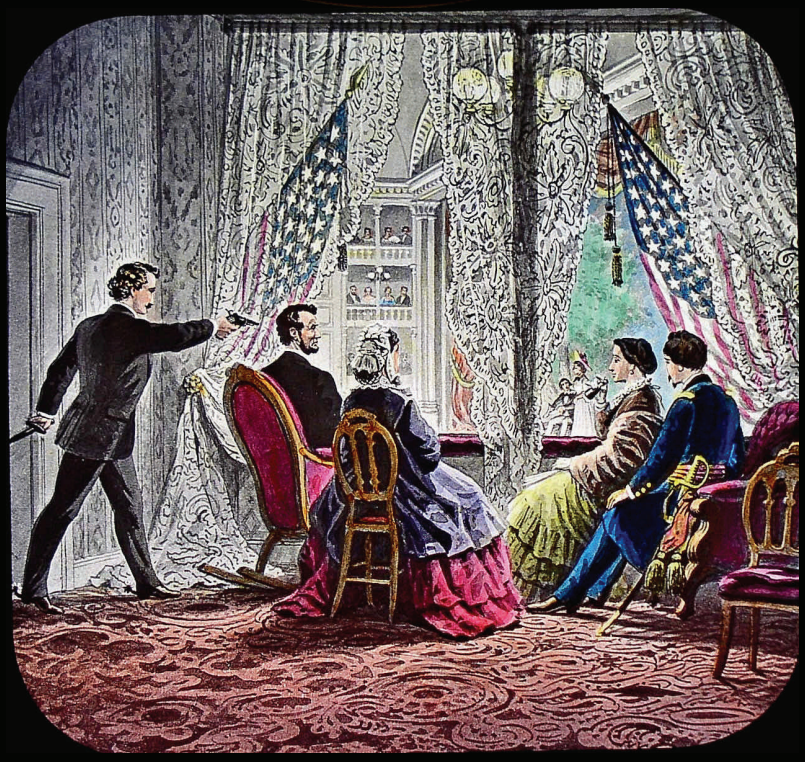


Fig 4 (above): Rose Goudschmidt performing.

Fig 5 (upper right): Madame Anne Bradbury performs a quadrille with her husband, also managing to change her gown in the process!

Fig 6 (right): Virginie Lambert demonstrates horse control.



Abraham Lincoln (February 12, 1809-April 15, 1865)

Lincoln chromatrope and Lincoln reviewing the troops in front of the unfinished Capitol building from the Wells collection. Lincoln assassination courtesy of Terry Borton.

© The Magic Lantern Society of the United States and Canada